

The Influences of Song Lyrics “Jagad Anyar Kang Dumadi” on the Productivity of Traditional Artists in Yogyakarta: A Critical Discourse Analysis

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Abstract: Soimah Pancawati’s song Jagad Anyar Kang Dumadi has inspired other traditional artists in Yogyakarta to stay productive in pandemic period. This article discusses the Critical Discourse Analysis (CDA) in the song lyrics of Jagad Anyar Kang Dumadi. The purpose of this research is to describe the language structure, production process, and political, economic, and socio-cultural influence in the song lyrics. This is a qualitative descriptive research. The method is CDA by Fairclough. The results show that the language structure is representing God in the positive view, while Covid-19 in the negative view. Furthermore, the political, economic, and socio-cultural condition in the Covid-19 pandemic has affected the discourse production of the song lyrics. After the online launching of the song on YouTube, many other traditional artists have been started to follow the deed and produce online arts performances. From the result, it shows that the environmental conditions affect the productivity and creativity of traditional arts in the long run and the creativity of national artist affect the productivity of the other traditional artist. Art productivity affects the Sustainable Development Goals, especially in goals 8: Decent Work and Economic Growth.

1 INTRODUCTION

One of the phenomena that emerge at the end of 2019 was the Coronavirus or Covid-19. This virus has affected human life in various fields. The Coronavirus has spread quickly. The Coronavirus is very infectious; thus, the public has to be careful with this virus. The Indonesian government has been quick in releasing government regulation number 20 of 2020 to handle the spreading of the Coronavirus. The government issued social restrictions to reduce the speed of the Coronavirus spread. One of the ways that people can do to avoid the virus is by social distancing or avoiding the crowd.

The pandemic also has impacted economic, social, and cultural activities. The prohibition of gathering activities makes it difficult for various sectors to have normal activity. The Covid-19 pandemic forced the society to adapt and innovate to maintain their income and job. Besides, People need to be willing and able to sustain effective social distancing measures, even in the face of a severe

economic contraction to support the social distancing (Thunström, Newbold, Finnoff, Ashworth, & Shogren, 2020). Generally, social distancing is working, but it is also determined to a large extent by the starting date and severity of the action, as well as the seriousness of implementation and observance (Moosa, 2020).

The Covid-19 also affects traditional arts and arts performance fields significantly. Many theoreticians argue that the crisis of this scale will undoubtedly fasten the digital transformation in the art sector (Jokanović, 2020). Arts performances have been canceled to prevent the spreading of Coronavirus. There are a lot of artists that lost their job. This condition is not just passively accepted by Indonesian artists and litterateurs, especially in Yogyakarta province. Many artists and litterateurs tried to keep producing works to express their feeling in restricted conditions. Despite having to struggle with social restrictions, the worries and boundaries become a springboard in creativity (Lombardi, 2020). Many art performances have moved to online platforms. There

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are a lot of art performances presented on online platforms such as YouTube, Facebook, and Instagram. One of the national artists from Yogyakarta province who also enliven the online performance with her work is Soimah Pancawati.

Soimah made a Javanese song and uploaded it on her YouTube channel. Her work has brought a new change in the art performance field. The texts formulated are part of the ways people act in society. It is not only an immediate effect of social situations but also has their social effect (Resende & Silva, 2016). In her work, Soimah represents her feelings about the pandemic situation. socio-cultural and political conditions can be represented in song lyrics (Bach Baoueb, 2020). In other words, a song's lyrics can be influenced by socio-cultural and political conditions. Popular music with prosocial lyrics affects listeners' thoughts, emotions, and behavior (Ruth & Schramm, 2020). This work got a lot of attention from mass media and society. It has a great impact on various sectors. A lot of artists then followed her track by making online works or arts performances on YouTube. Her work seems to inspire other artists to stay productive in the pandemic situation.

In addition to the perfect momentum, the language and word selection and musical arts packaging of this work becomes a special attractiveness for its audiences. The combination of musicality, the word selection, and the traditional feeling that uphold the local wisdom of traditional arts makes an impression that the traditional artists are not alone in facing the Coronavirus pandemic. Through her work, Soimah seems to invite all circles of society in general, and the traditional artist society specifically, to remain productive even when they are shackled with limitations.

The interesting phenomenon to be discussed is how discourse in song lyrics can affect the productivity of a community. The assessment needs to be carried out from various points of view. Not only through the analysis of the structure of the discourse but also how the production process, and how the text and social conditions influence each other. With an increase in art productivity, it can reduce economic problems continuously in the pandemic era, especially for artists. The level of art productivity can support the artists' income. In the Sustainable Development Goals (SGDs), this artistic productivity can support goal 8: Decent Work and Economic Growth which will affect goal 1: No Poverty, and goal 2: Zero Hunger continuously.

The song creation also involves the process of literary creativity when producing the lyrics of this

song entitled *Jagad Anyar Kang Dumadi*. Literary and artworks represent human creativity and intention. Literary works also come from responses and reflections on various problems and conditions that occur in the society (Sungkowati, 2016). Literature is an expression of human experiences, thoughts, feelings, ideas, enthusiasm, and beliefs in a concrete form that evokes fascination, with language as its tools (Sumardjo & Saini, 1997). From this opinion, it can be said that one of the things that underlie the disclosure of human feelings is experiences. Furthermore, it can be stated that experience is a condition faced or occurs in the human environment.

Literary works are media used by authors to convey ideas and experiences (Sugihastuti, 2007). The media of literature is language. In the process of making literary and artistic works, it cannot be separated from the surrounding environment that directly influences the creation process (Badrun, 1983). On another side, Literary works can record experiences, which are both empirical-naturalist and nonempirical-supernatural (Saryono, 2009). Therefore, literature can be a witness to human experiences. This also happened in Soimah's work entitled "*Jagad Anyar Kang Dumadi*".

The song production is not only for entertainment purposes, but some writers often include philosophical thoughts, character education, criticism to government, criticism to social phenomena, and so on (Setyono & Wahyuni, 2012). The lyrics of *Jagad Anyar Kang Dumadi* song also not produced solely for entertainment purposes. In this work, Soimah explained about the pandemic incident, and how she felt about the Covid-19 virus outbreak. In addition, the song also contains hopes and prayers that the Coronavirus pandemic will be end soon.

Since the internet and social media have come to define much of the way that we communicate, this brings numerous challenges and also opportunities for CDA (Bouvier & Machin, 2018). The lyric of *Jagad Anyar Kang Dumadi* is one of the communication forms released on social media. In this article, the researchers see Soimah's work entitled *Jagad Anyar Kang Dumadi* as a form of literary work. The lyric in the song is an interesting object to research. When we see language as a subset of action more generally, we can begin analyzing language as something that people do to and with each other, and to the world more generally (Graham, 2018). In more than 20 years' development of CDA, it has mainly focused on verbal texts and has ignored (or at least relegated) the visual as secondary to verbal texts (Wang, 2014). A song lyric is also a verbal text. The

language in the song lyrics has its attractiveness. It is proved by the emergence of other works that have been inspired by Soimah's work. Therefore, an analysis of the lyrics of a song entitled *Jagad Anyar Kang Dumadi* is interesting to be studied.

Critical Discourse Analysis is considered to be the appropriate method to analyze the lyrics of the song entitled *Jagad Anyar Kang Dumadi*. Discourse analysis can reveal what texts leave out, and how texts transform and evaluate the social realities they represent. But critical discourse analysis needs to also evaluate the findings of discourse analysis, and here discourse analysis cannot help (Leeuwen, 2018). A long-standing goal of critical discourse analysis (CDA) is to clarify the relations between texts and their social contexts. How do the former shape the latter and vice versa (Collin, 2016)? With critical discourse analysis, the song lyrics can be analyzed in language terms. It can also analyze things outside the discourse that affects the discourse such as social contexts and ideologies. CDA brings the critical tradition in social analysis into language studies and contributes to critical social analysis a particular focus on discourse, and the relations between discourse and other social elements such as power, ideologies, institutions, social identities, etc (Fairclough, 2013).

Jameson's Critical Discourse Analysis can describe (1) how do discursive and material elements combine to constitute social systems, (2) how, why, and with what consequences do contradictions emerge in social systems, (3) how do social contradictions shape and how are they shaped by textual production, and (4) what role does textual production play in the transformation and succession of social systems? In other words, what is the historical effectivity of texts (Collin, 2016)? With critical discourse analysis, the structure of the language and the context and ideology of the lyrics of *Jagad Anyar Kang Dumadi* song can be analyzed.

Fairclough's critical discourse analysis is suitable for analyzing the lyrics of *Jagad Anyar Kang Dumadi* song. Critical Discourse Analysis does not only analyze discourse from within the discourse itself, but also dialectical relationships between discourse and other things outside the discourse that affects the formation of the discourse (Fairclough, 1995). Discourse as a social practice has three implications: (1) discourse cannot be separated from society, (2) discourse is a social process, and (3) discourse is processed according to the condition of the society (Fairclough, 1989). Discourse is affected by social conditions, and conversely, social conditions are also affected by discourse (Sumarlam, 2016). This is

another way of saying that texts are instantiations of socially regulated discourses and that the processes of production and reception are socially constrained. Why Fairclough's approach to CDA is so useful is that it provides multiple points of analytic entry (Janks, 1997). Critical Discourse Analysis is a study of the relationship between discourse, power, domination, social inequality, and the position of discourse analysis in such social relationships (Van Dijk, 1993). With critical discourse analysis, discourse is not only studied internally and externally but also to see ideological motives and power relations that occur in the society (Subagyo, 2010). In other words, with critical discourse analysis, it can be seen how a text is produced, how circumstances outside the text affect the text production process, and how the discourse affects society. Many CDA practitioners have tended to use qualitative techniques to analyze the social, political, historical, and intertextual contexts, which go beyond the analysis of the language within texts (Baker et al., 2008).

The concept of Fairclough's critical discourse analysis emphasizes discourse analysis on 3 dimensions: the analysis of language text dimension, discourse practice, and analysis of discursive events as instances of socio-cultural practice (Mulyana, 2020). Each of these dimensions has its areas, processes, and methods of analysis, but they are interrelated. In the text dimension, it is stated that the text has the function of representation, relation, and identity. In the practice dimension, discourse focuses on the text production process. Meanwhile, the socio-cultural practice dimension emphasizes economical, political, and socio-cultural aspects in the discourse. The central premise in the socio-cultural aspect is that CDA must be conducted systematically, which means conducting a reflexive methodical inquiry into how language form and function correlate with social practices (Talib & Fitzgerald, 2018).

The object of CDA is discourses. The discourse can be a verbal discourse or non-verbal discourse (Wang, 2014). The CDA objects can be a written discourse in various forms such as; (1) news (Feighery, 2012; Resende & Silva, 2016; Sumarlam, 2016; Sutopo & Rukmini, 2018; Wang, 2014), (2) literary and artistic works (Anwar & Syam, 2018; Bach Baoueb, 2020; Madichie, 2011; Saracho, 2020; Setyono & Wahyuni, 2012), as well as oral discourse (Li, 2020; Resende & Silva, 2016). The online technology era brings numerous challenges and also opportunities for CDA (Bouvier & Machin, 2018). One of the objects of discourse that arises during the online technology era is literary works and artworks that appearing through social media. This online

discourse affects the social life of his followers. This becomes an interesting object to study. Just like previous CDA studies that describe text structure, the text production process, and the influence of social conditions in text production and vice versa. With Fairclough's critical discourse analysis, Soimah Pancawati's song lyric is analyzed in its text structure, text production processes, and the influence of economical, political, and socio-cultural conditions in the discourse. The lyrics and translations of the song are as follows.

Jerite panandang oh Gustiku
(The scream of suffering oh My God)

Swara tangis kang kelayung
(The sound of hard cries)

Trenyuh sajroning ati
(Suffered inside the heart)

Angadhepi pacoban iki
(Facing this disaster)

Manungsa tan bisa anyelaki
(Human cannot avoid it)

Pepati kang nggegirisi
(This death was horrible)

Titah tanpa daya
(Humans have no power)

Angadhepi pacoban iki
(Facing this disaster)

Aduh Gusti amung pasrah ing pesthi
(Oh My God, only can surrender in certainty)

Aku percaya langit tan mendhung
(I believe the sky is not cloudy)

Ilang tangis kang melung-melung
(The hard cries will be gone)

Gusti mesthi bakal mungkasi
(God will surely end this disaster)

Surya sumunar amadhangi
(The sun will be shining brightly)

Urip kang sayekti
(Life is real)

Jagad Anyar Kang Dumadi
(The new world is coming)

In this research, the lyric of the song entitled *Jagad Anyar Kang Dumadi* stands as a source of data to be analyzed. From this analysis, the text and the structure of its composition can influence a community to make some changes. Soimah Pancawati's work entitled *Jagad Anyar Kang Dumadi* could influence the traditional artist community in Yogyakarta province to stay productive.

The arts and humanities are needed to help reimagine the possibility of sustainable community wellbeing (Lewis, 2021). According to this research, hopefully, a similar situation can also emerge so that continuous innovation can be carried out in the arts sector. Not only in the traditional arts field but also the other art field and another sector. In addition, the results of this study also offer a New Normal solution that might be applied for the continuity of arts generally and traditional arts particularly. With the same method, it is hoped that it can contribute to the Sustainable Development Goals.

2 METHODS (AND MATERIALS)

This research is qualitative descriptive research. The data from this research is a discourse, text, or writing, so this research is considered as qualitative descriptive research (Moleong, 1988). Descriptive research is research that aims to describe or provide a systematic, factual, and accurate description of the facts in the data under study (Nazir, 1999). In this research, the researchers describe the text structure in the song lyric, social conditions that affect the text production process, and the impact of the work on the same community as the creator of the artwork.

The data source of this research was taken from the lyrics of *Jagad Anyar Kang Dumadi* song by Soimah Pancawati. Song lyrics are considered as a literary work, which uses text as the medium. The data of this research is the word, phrase, sentence, or discourse which is analyzed as the text or discourse structure. The second way is the production of the text or discourse. The third way, the data also analyzed by the influences of discourse text in the socio-cultural and political condition vice versa. The secondary data collection was carried out by literature study and field observations. The literature study method used written sources as data sources (Subroto, 1992).

The data collection method in this research is by observing and taking notes. Data collection begins with listening to the song *Jagad Anyar Kang Dumadi* and transcribes the lyrics of the song *Jagad Anyar Kang Dumadi*. The next way is by reading and recording methods so that the research tool in this study is audio player, notes, Microsoft word, data cards, and writing instruments. Data in the words, phrases, sentences, and discourses form that have been found in this study are analyzed with Fairclough's CDA.

The method of this research is Fairclough's Critical Discourse Analysis. In this method, three

things to be analyzed are micro-structural (text), meso-structural (discourse practice), and macro-structural (analysis of discursive event as instances of socio-cultural practice). This analysis not only analyzes discourse but also analyzes the relationship between discourse and objects or elements of the social process (Fairclough, 1989). It also describes the structural analysis of the discourse, the discourse production process, and things outside the discourse that affect the production of the discourse. In addition, it is also intended to reveal how discourse can influence sustainable development goals in the traditional arts field. The song lyric was analyzed using Fairclough’s Critical Discourse Analysis method with some inferences from literature and field studies.

To validate the data, this study using the validity of the credibility test. Credibility test is done by increasing research time, searching for data repeatedly, triangulating data, adding references, and member checking (Sugiyono, 2006). In this way, it is expected that the data that has been found is valid and reliable.

3 RESULTS AND DISCUSSION

This is a discussion about critical discourse analysis of the lyrics of *Jagad Anyar Kang Dumadi* song and its influence on sustainable development goals, especially in the field of traditional arts.

3.1 Critical Discourse Analysis

Fairclough’s Critical Discourse Analysis puts forward the text dimensions and analysis of discourse practices and socio-cultural practices.

3.1.1 Text Analysis

In the text analysis dimension, discourse analysis focus on the use of language to track the themes. The text analysis includes words, metaphors, and sentence structures used in the text production.

In terms of the lingual unit and the choice of diction, it can be seen that the choice of words in the song lyrics leads to the misery that occurred due to the Covid-19 pandemic. This can be seen from the passage on the lyrics, such as *Swara tangis kang kelayung* (the sound of hard cries), *Trenyuh sajroning ati* (suffered inside the heart), *Pepati kang nggegirisi* (This death was horrible), *Aduh Gusti amung pasrah ing pesthi* (Oh My God, only can surrender in certainty). The choice of diction that has misery

meaning shows a representation of social conditions as outlined in the text form.

From the semantic perspective, several words have the same meaning. This is done to emphasize the message conveyed through the song lyrics. Some of these words are *titah* and *manungsa* which means human; *jerit* (scream) and *swara tangis* (the sound of cries) which represent cries; *tangis kang kelayung* and *tangis kang melung-melung* as an emphasis on hard cries; as well as *tanpa daya* (have no power) and *pasrah ing pesthi* (surrender in certainty) as a representation of the feeling that humans have no power. From the selection of this diction, the author tried to emphasize the circumstances that occur and then the desired expectations that the author has.

As a literary type of discourse, rhyme is also displayed in the song lyrics to adorn the sentence structure. Almost in every stanza, there is a rhyme pattern. For example, in the first stanza, at the end of the line, there are the words *gustiku* and *kelayung* which both have the ending sound “u”. On the next line, the words *ati* and *iki* both have the final sound “i”. In the second stanza, there are words *anyelaki*, *nggegirisi*, *iki*, and *pesthi*. These four words have the final sound “i”. while in the last stanza, there are words *mendhung* and *melung* which form rhymes with the end of the sound “u” and the word *mungkasi*, *amadhang*, *sayekti*, and *dumadi* which forming a rhyme with the sound “i”.

In terms of sentence structure, causal sentences are used to represent the situation that occurs. In the first verse, *Jerite panandang oh Gustiku* (The scream of suffering oh My God), *Swara tangis kang kelayung* (The sound of hard cries), *Trenyuh sajroning ati*, (Suffered inside the heart) are presented as a result of *pacoban* (disaster) that being conveyed in the last line of *Angadhepi pacoban iki* (Facing this disaster). In the second verse, the words *Manungsa tan bisa anyelaki* (Human cannot avoid it), *Pepati kang nggegirisi*, (This death was horrible), and *amung pasrah ing pesthi* (Oh My God, only can surrender in certainty) are conveyed because humans have no power to face a pandemic that is being conveyed in the line *Titah tanpa daya* (Human have no power), *Angadhepi pacoban iki* (Facing this disaster). In the last stanza, a causal sentence is conveyed through the lyrics *Gusti mesthi bakal mungkasi* (God will surely end this disaster) that previously has presented a sentence that states the effect in the verse *Aku percaya langit tan mendhung* (I believe the sky is not cloudy), *Ilang tangis kang melung-melung* (The hard cries will be gone). From the series of causal sentences presented, it can be seen that *Gusti* (God) is placed in

the positive representation, while *pacoban* (disaster) is placed in the negative representation.

The overall content conveyed in the song lyrics is about the suffering and hope that the author desired. In the first two verses, it is explained how the situation is felt by the author and the community. Meanwhile, in the last verse, optimism, hope, and prayer are conveyed so that God will immediately provide a solution.

3.1.2 Discourse Practices Analysis

In the analysis of discourse practices, critical discourse analysis puts forward the dimensions of the process of workers produce a discourse text. In this case, the songwriter of *Jagad Anyar Kang Dumadi*, which was popularized by Soimah Pancawati, is Boedi Pramono, a traditional and contemporary music artist from Yogyakarta province. In this case, Boedi Pramono acts as a producer of the discourse of the *Jagad Anyar Kang Dumadi* song lyrics.

This song was released by Soimah Pancawati through her YouTube channel on June 18, 2020. In 6 months, this video has been watched more than 2.3 million times. The right momentum and the popularity of Soimah Pancawati who has been active in the national entertainment field have made this song get high enthusiasm from the public. Before releasing this work, Soimah and the team had promoted it through Instagram and Facebook accounts. With this promotion, the public was looking forward to its release, so that when this song was released, the public expressed great enthusiasm for this song.

In addition, in studying the production process of discourse, researchers/analysts can also conduct intertextuality studies (Fairclough, 1993, 1995), which examine the relations between one discourse and other related discourses, as well as the context behind the production of a text. In the production process of the *Jagad Anyar Kang Dumadi* lyrics, there are several influential discourses, such as the Republic of Indonesia Government Regulation Number 21 of 2020 on Large-Scale Social Restrictions in Accelerating the Handling of Coronavirus Disease 2019 (COVID-19) (Menteri Hukum dan Hak Asasi Manusia Republik Indonesia, 2020). With the existence of this Regulation, the media and government agencies have responded quickly. The printed and electronic media has been reporting intensively about Covid 19, and the regions that would implement the social restriction (PSBB). The existence of this regulation also requires government agencies at the provincial and district

levels to issue regulation letters to implement the social restriction. One of them is Yogyakarta province.

The related agencies have enforced the social restriction following the government recommendations. Social activities in the community or society have been suspended. In this situation, social activities related to traditional arts were also suspended. Traditional artists in Yogyakarta lost most or all their income from their main jobs. After a while, traditional artists in Yogyakarta have started complaining about the situation through social media such as Facebook, Twitter, and Instagram. Some of them conveyed their feelings through artworks. One of them was Soimah Pancawati, who then released a song through her YouTube channel. After the release of this work, many other traditional artists also participated in presenting art performances through social media. This gradually received attention from related agencies and officials, so that traditional artists in Yogyakarta could get a stimulus in presenting their works through social media.

Based on the previous description, Soimah's work was able to have an impact on artists' productivity in the pandemic. This is marked by the proliferation of artistic and literary works released online by several artists. Officials and agencies also responded by providing a stimulus by providing the medium to carry out art activities virtually or online. People's interest in accessing these online shows has also gradually begun to show an improvement. Even, the public's interest in short films has also increased with this virtual artwork activity.

3.1.3 Socio-Cultural Practices Analysis

Socio-Cultural Practices Analysis or macro-level analysis in critical discourse analysis puts forward the socio-cultural practices dimension that plays a role in the process of discourse production. Fairclough (1989) emphasizes socio-cultural practices that affect discourse production into three: situational, institutional, and social conditions.

The production process of this discourse was affected by the political, economic, and socio-cultural conditions that occur during the production of the discourse of *Jagad Anyar Kang Dumadi* lyrics. Although the producers in this discourse were not involved in politics, the political situation that occurred during the Covid-19 pandemic was also included in the *Jagad Anyar Kang Dumadi* song lyrics. Likewise, the Covid-19 pandemic also affected the economic and socio-cultural situation.

A situational condition that affected the discourse production was the economic condition. The deteriorating economic conditions as a result of the Covid-19 pandemic are also presented in the discourse of the song lyrics. In the lyrics, *Titah tanpa daya* (Human have no power), *Angadhepi pacoban iki* (Facing this disaster) illustrates that humans have no power and strength to undergo this pandemic disaster. The disaster is not only a trial due to the outbreak of the Coronavirus which has claimed millions of lives, but also the Coronavirus which also impacted the economic condition in Indonesia and the world. Economic activities have stopped due to social restrictions. It made people feel miserable. Expensive food prices and limited employment opportunities have rendered some groups of people helpless.

Discourse practice analysis from the institutional point of view can be seen from the influence of the politics. At the time of the release of this song, the government was creating a New Normal policy. The impact of the pandemic, which had not yet been resolved, was tried to be solved by the recovery movement, which was the enforcement of New Normal. Another term for this New Normal is a new habit pattern. In this song lyrics discourse, the term used is *Jagad Anyar* which means a new world.

In this song, the topic selection and diction also refer to the political situation about the regulation of New Normal. This song was released a period after the political condition that triggered the adoption of a new habit or New Normal. The accuracy of this momentum made this song got attention from the public. The song lyrics also convey hopes and prayers that the implementation of New Normal in Indonesia would bring the desired condition. Hopefully, with this New Normal, the situation will keep getting better and the pandemic will soon pass.

The socio-cultural condition also became the focus raised in the discourse of the song lyrics. The condition of several local and national artists affected by the pandemic is translated into the first two verses in the song lyrics. The cultural activities, which also the source income of artists, were in a dire situation At the time when this artwork was released.

Art and cultural activities were prohibited because of the health protocols to deal with Covid-19. Social restrictions and the prohibition of activities that create crowds have stopped arts and cultural activities. Many artists and writers lost their livelihoods during the early Covid-19 outbreak. Their income was just depending on the social assistance provided by the government.

After the release of this song, artistic activities resumed online. Relevant agencies and several

agencies have also begun to provide facilities and permits for artists and writers to hold performing arts while still implementing health protocols. With the resumption of these arts and cultural activities, artists' and writers' condition is a little better.

3.2 Critical Discourse Analysis of *Jagad Anyar Kang Dumadi* in Sustainable Development Goals

From the critical discourse analysis of lyrics of the song entitled *Jagad Anyar Kang Dumadi* by Soimah Pancawati, there is a phenomenon related to the release of this work and the continuity of traditional art performances in Yogyakarta. Traditional art performances, which at the beginning of the social restrictions were stopped, began to start again by performing traditional art performances through online media because of inspiration from Soimah's work. The power that appeared in the lyrics of the song inspired the traditional artists in Yogyakarta to stay productive in the New Normal era.

Some traditional art performances have been started again in Yogyakarta. Many art performances have been conducted with personal financing or funding from donors. Over time, the officials and agencies have begun to facilitate the performances by giving various funds allocation. Gradually, traditional art performances started again in several tourist attractions. Activities are carried out while still adhering to health protocols. Started with this step, traditional art performance activities start to improve the economic conditions of the traditional artists.

In other fields, several art competitions also have started to innovate by implementing online-based art competitions. Some of the government departments and private agencies have started implementing online competitions such as the Yogyakarta Language Center, Pakualaman Temple Yogyakarta, Yogyakarta National Agency of Cultural Preservation, Yogyakarta Education Department, Yogyakarta Cultural Department, and The Ministry of Education and Culture through the FLS2N program. Several activities that were held offline in previous years now began to innovate with online activities.

Several pieces of training programs related to the development of arts and culture conducted by various agencies have started again with keep maintaining health protocols or limiting the number of participants. Several other activities were held using online media. The target of this training is students and traditional arts practitioners. This activity can increase the interest of students and the public in paying attention to traditional arts in the New Normal era.

From this phenomenon, there is speculation that there is an individual who can drive sustainable productivity of a community in the era of the Covid-19 pandemic through her work. The role of influencers to their followers can build productivity in a community. As a real example, Soimah Pancawati, who is a national artist that started as a traditional artist from Yogyakarta, can influence other traditional artists through her work. This cannot be separated from the fact that Soimah has enough attention from traditional artists in Yogyakarta and the community. In addition, it can also be related to the discourse in the lyrics of the song entitled *Jagad Anyar Kang Dumadi*, which uses the Javanese language as a medium. The use of local languages, good diction, depth of meaning in the lyrics, and Javanese traditional music elements in the song provide inspiration, motivation, and suggestions to the people of Yogyakarta and traditional artists to remain productive during the Covid-19 pandemic.

Art productivity also affects the Sustainable Development Goals especially in goal 8: Decent Work and Economic Growth. As we know, The action in one area of Sustainable Development Goals can affect outcomes in another area (Gudowska, 2020). In this case, the art productivity that affecting the goal 8: Decent Work and Economic Growth is also affecting the goal 1: No Poverty, goal 2: Zero Hunger goal 3: Good Health and Well-being, goal 4: Quality Education, and goal 10: Reduced Inequality continuously. When an artist earns a decent income, it can support economic growth (goal 8). When the economical condition of the artist's increases, poverty (goal 1) and hunger (goal 2) will decrease, health (goal 3) and education (goal 4) will be better. Furthermore, social inequality (goal 10) will also be reduced.

4 CONCLUSIONS

From the results of this study, it can be concluded that the lyrics of the song entitled *Jagad Anyar Kang Dumadi* uses diction and rhyme to convey the message. The theme used in the lyrics of this song is misery and hope due to the Covid-19 pandemic. The linguistic aspect in the song lyrics shows a positive representation of God and a negative representation of the Coronavirus.

The discourse production process was also based on the realities that occur in the society. In addition, the political, economic, and socio-cultural conditions that occur in the society also contributed to the writing of the song lyrics discourse. The existence of

the New Normal policy in terms of politics, the economic deterioration, and socio-cultural conditions that have happened due to the Covid-19 pandemic are several factors that affect the process and content of this discourse.

Another finding in this study is that a literary work made by Soimah Pancawati as an influencer can influence the productivity of traditional artists in Yogyakarta. Traditional art performance activities that initially stopped due to the Covid-19 virus began to gradually progress and innovate after the release of Soimah Pancawati's work entitled *Jagad Anyar Kang Dumadi*. It can be seen that in the art community, influencer productivity can affect follower productivity. In further research, it may be possible to conduct similar research, using different objects of influencers and followers as well as in other fields of art. The results of this study are in line with previous research which states that a discourse and socio-cultural conditions are interrelated, including online discourse and the socio-cultural conditions of the online society.

Art productivity affects the Sustainable Development Goals especially in goal 8: Decent Work and Economic Growth. Goal 8: Decent Work and Economic Growth in Sustainable Development Goals affects another goal: goal 1: No Poverty, goal 2: Zero Hunger, goal 3: Good Health and Well-being, goal 4: Quality Education, and goal 10: Reduced Inequality.

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